

BULLETIN OF THE ART INSTITUTE OF CHICAGO

OCTOBER NINETEEN TWENTY-SEVEN

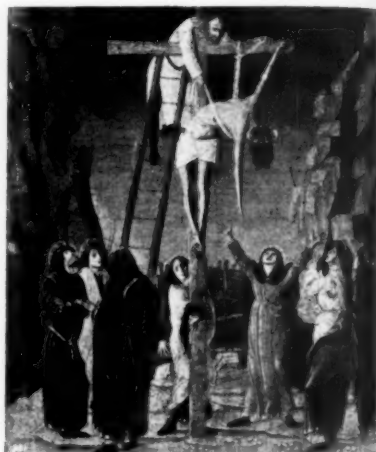


MADONNA BY NEROCIO. LENT BY MARTIN A. RYERSON

VOLUME XXI

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THREE PAINTINGS OF THE QUATTROCENTO



TWO BIBLICAL PANELS BY BUTINONE. LENT BY MARTIN A. RYERSON

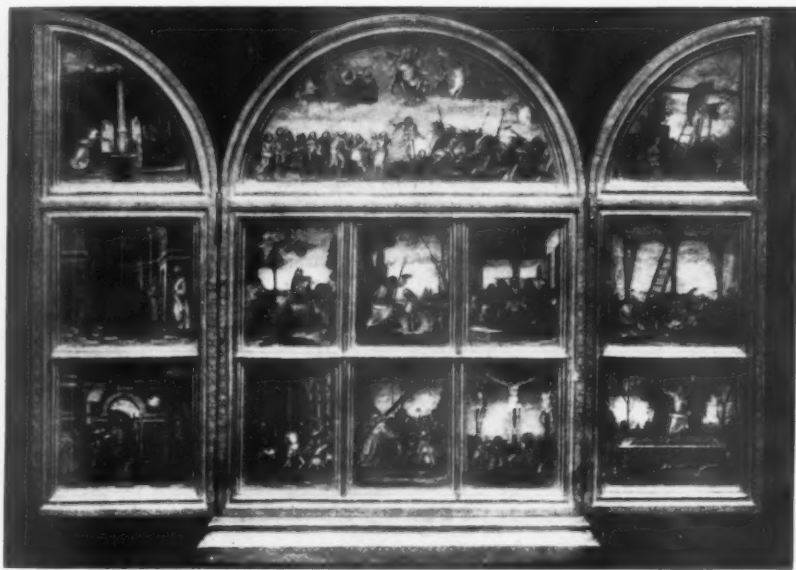
THREE paintings of the Italian fifteenth century have been lent to the Art Institute by Mr. Martin A. Ryerson and help to round out his notable collection of primitives. The first of these is a Madonna by Neroccio di Landi, an important Sienese master; the other two are small Biblical panels by a Trevigian artist, Butinone. Both these painters illustrate certain dominant tendencies of their century and both display the importance of a local tradition. Neroccio continued the mystic unreality which we associate with Siena; Butinone chose to follow certain Lombard influences drawn from sculpture as well as from painting.

I

At Siena during the latter half of the fifteenth century Neroccio di Landi painted a notable series of Madonnas which display to perfection the dream-like quality of that city's art. The present panel in its finely proportioned contemporary frame represents the master's recurring formula of Virgin, Child and attendant figures, save that in this example, the latter are animated angels instead of the usual saints. In

style it is Neroccio at his most personal and distinguished; here the ethereal tenseness and lyricism typical to Siena are united with the artist's most exquisite and careful drawing. In opposition to the Virgin, who is conceived pictorially with long delicate face, slim neck and shoulders, is the figure of the Child, well modeled in the round and recalling the fact that Neroccio practiced sculpture. Characteristic marks of refinement are the abundant but skillful use of gold, the delicately embroidered designs on the Virgin's sleeve and vest, the archaic ornamented nimbus. In tone the panel shows less than is customary of the artist's fondness for pallor; the reds through their translucence are noteworthy, particularly a certain tone of rose in the Virgin's vest.

Unlike any of the smaller Madonnas, the Ryerson example bears the legend, *OPUS NEROCII. DE. SENIS. MCCCCLXXXIII.* raising at once a group of perplexing questions. Were it not for the date the panel might be readily assigned to a period some six or seven years later when the artist had translated the freshness and delicacy of a manner learned from Francesco di Giorgio into a more conscious and serene phase. If



TRIPTYCH BY BUTINONE. IN THE MUSEO MUNICIPALE IN MILAN

1473 is to be accepted, the panel becomes the first dated work, and while we know that Neroccio was painting as early as 1467, yet stylistically it is improbable that this Madonna was conceived before the famous triptych in the Academy at Siena, signed in the year 1476. Moreover the lively boy-angels would seem to point to Neroccio's second style under the influence of Matteo di Giovanni.

Such are some of the difficulties connected with the date and little aid is offered by other panels in the series. The painting of "Madonna and Angels" in the Czartozyski Gallery, though similar in composition, is clearly unlike in treatment and belongs to the early Giorgio period. The Child of the Blumenthal panel in New York, which resembles the present Child must belong to a later mood; other details scattered through other panels would substantiate a time soon after 1476. If the year of the legend is genuine and not an addition or repainting, the accepted course of the artist's development may have to be revised.

The Ryerson panel, then is doubly important; artistically, it shows Neroccio in his most graceful and finished manner; historically, it may lead to a new understanding of the painter's progress.

II

At Treviglio in the latter half of the fifteenth century two artists, Butinone (Bernardino Jacobi) and Zenale (Bernardino Martini) were associated in partnership, painting frescoes and altarpieces so nearly alike that later critics have found it difficult to separate the work of each. Butinone, it is said, preferred the more crude and powerful character of Paduan art, while Zenale inclined toward the gentleness and some of the feeling of Leonardo.

The subject of Butinone's first panel is the familiar Flight into Egypt, where against a widening landscape of rocks and fantastic trees is portrayed the Holy Family in exodus. The composition is an ancient one; an Italo-Byzantine altarfront at Trieste, to be dated round 1350, shows a

similar arrangement of figures and landscape, but in the present panel the artist has abandoned the traditional gold sky and has elaborated the simply drawn rocks to include buildings of a town and even its inhabitants. More unusual is the second, a Descent from the Cross, with the body of the Crucified, almost spider-like in its emaciation, dangling above the heads of the Marys and apostles.

Butinone's style as here revealed, remains on the whole traditional to his locality, save where it departs in the recording of individual details. In the much contested Shrine at San Martino, in Treviglio, the painter shows himself remarkably able in architectural background but less successful in handling the human figure. The forms in the present paintings are characteristically thin, the heads somewhat heavy, and the hands (particularly in the Descent) bony and skeleton-like. Both scenes take place before a strangely illumined sky lighting to a harsh blue-green; the Flight is somewhat sombre in tone, save for a red-garbed angel pointing the way, while the other panel is distinguished by sharp color notes in differing intensities of rose and yellow. Each attests to much detailed workmanship which has led to a certain brittleness of fold in the robes and in the minute faceting of the rocks.

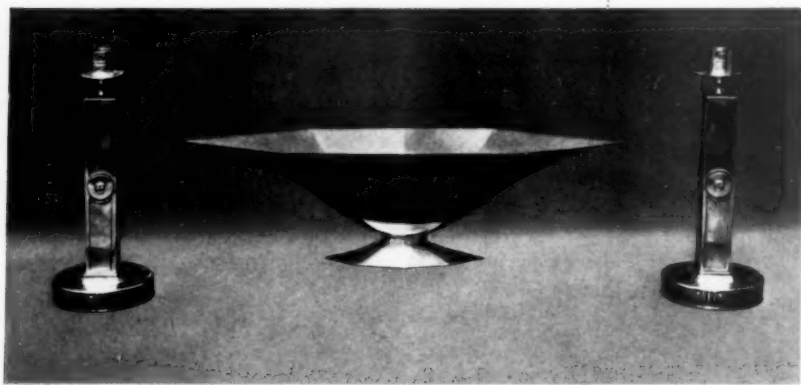
The panels gain in interest when they

are compared with an authentic triptych by Butinone in the Museo Municipale in Milan. This little shrine contains thirteen scenes from the New Testament arranged in a three-tiered frame. The main lunette shows a rather ambitious handling of the Universal Judgment while the half-lunettes at the sides enclose scenes of the Annunciation and the Descent from the Cross. Among the other ten subjects is a Flight into Egypt.

Both the Descent and the Flight in the Milan Triptych have traits in common with the panels owned by Mr. Ryerson. In detail they vary; for instance, the demi-lunette form pushes together the grouping of figures in the Descent, and the reduced scale in the panel of the Flight allows less background for the figures of Joseph and Mary, but on the whole they are the same compositions, modified by individual treatment. The fact that the Ryerson panels are obviously associated so closely in size and conception lends color to the theory that these, too, were at one time or another parts of a similar triptych and perhaps helped to furnish the prayer closet of some lady at the court of the Sforze.

At any rate the present panels are valuable in showing a characteristic artist of the pre-Leonardo school in Lombardy and in further distinguishing his art from that of his associate.

D. C. R.



SILVER BOWL AND CANDLE-STICKS. SWEDISH DECORATIVE ARTS

DECORATIVE ARTS FROM SWEDEN

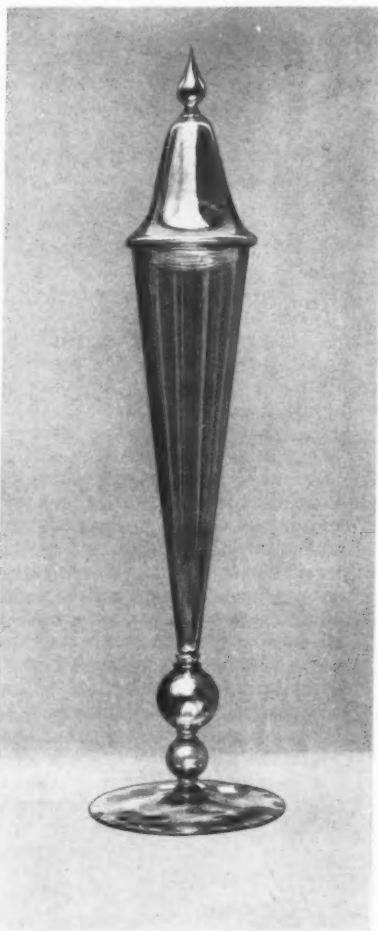
THE following sketch is too brief to enter into much descriptive detail of the typographic, vitric, metallic, wood working and textile crafts composing The Exhibition of Contemporary Swedish Decorative Arts installed in the galleries of the East Wing.

The extraordinary skill and modernism displayed in all articles composing the show, have been brought about by the allied development of artistry and industry. The ideal collaboration of manufacturers, artists, architects and merchants all working towards the same goal has resulted in combining the creation of original, practical articles and their artistic commercial multiple production.

Part of the book making on display is the work of one of the largest printing and binding firms of Sweden. The General Manager is a well known art collector and the principal designer is a Curator of the National Museum in Stockholm. Every book binding is of appropriate color and pattern to the content and this variety adds to the interest in the book with its special type and set-up.

From the making of window-panes and ink wells in remote factories, glass blowing has rapidly developed in beauty of form and richness of decoration. Brilliant crystal richly engraved, table-ware in smoke and amethyst color and cut glass of most modern pattern are all represented. Particularly clever is a tall slim topaz covered vase, without patterning, its technique in sharp contrast to a heavy center dish and a punch bowl whose decoration are great birds flying against the sky or a hind leaping through a forest.

Metal work includes quaint pewter table-ware, mirror frames and ornaments; a collection of brilliant and varied silver and most unusual iron used as a domestic utensil. The oldest of industrial enterprises, iron working, originated in Sweden, as its mountains are rich in this ore. It is therefore not surprising that the facility of the forgers should undertake and produce



COVERED JAR. SWEDISH GLASS

artistic models for gardens: urns, fountains, gateways and fences, but it is unusual to find decorative reliefs of the human form most beautifully wrought. One of the examples shown has a hunting Diana and stag in a forest; another has a graceful Dryad issuing from a flower-cup embowered in leafage. The silver-smith and pewterer evolve each in his own medium unusual boxes, tea services, trophy cups,

bowls, mirror frames and candle-holders. The subtleties of form are not to be described in words, but they are unusual, cleverly made and only accented by the decorative motifs.

Floor coverings and wall tapestries both in subject and technique cling most tenaciously to traditions of the past. The snow in the trees, the folk-lore tales of the land "under the midnight sun," are the popular topics of both high warp hangings and tied yarn carpets. The rough shaggy pile of long warp weave known as "rya" was used for bed coverings up to the eighteenth century, and evolved in the nineteenth century into practical rugs. The examples in the exhibition are varied as to color; one of a wine color ground depicts a horseman habited in bright blue and red, bow in hand, on a galloping steed in pursuit of game. Another on a brown tone indicates a fenced garden planted with blue tulip-like flowers.

The furniture in many instances is a radical departure from any style. The inlaying of colored woods in most perfect manner predominates in the examples shown, perhaps the most interesting feature being the use of the large inlays, or the juxtaposition of the grain of various woods in patterning. The gem of the collection is a long mahogany table with mountings of silver. An engraved silver band edges the entire board, the tops of the legs have silver mouldings and three silver plaques adorn the top enframed by interlacing circles of inlaid wood.

B. B.

NOTES

AT AN impressive ceremony with full play of light and water the Buckingham Fountain was formally dedicated on Friday evening, August the twenty-sixth. The gift of Miss Kate Buckingham, it commemorates her brother, Clarence, for thirty years a Governing Member of the Art Institute and for eleven years one of its trustees.

The fountain, which is of rose-grained marble and patterned in part on the famous Latona Fountain at Versailles is the result of several years experiment and planning. Three main basins comprise the center unit, with water thrown in jets to each, and each in turn dropping its volume into the basin below. The top basin is crowned by a vertical spray, and the design ingeniously varied by a series of straight and a series of oblique jets constantly playing upon the whole.

Plans for Grant Park included a series of formal gardens utilizing water in some form, and before Miss Buckingham's generosity made possible the present gift, a pool of simple construction was suggested. Now with the new memorial as a focal point, the whole project should gain in importance and variety. By day the fountain is effective before the stone and terra-cotta profile of the city; at night illumined with a complete system of color effects, it should take its place against the lighted buildings in the sky. In giving such a monument, Miss Buckingham has well commemorated the life of a man who himself helped Chicago to grow into beauty.

On October 17th the Kenneth Sawyer Goodman Memorial Theatre will open the season of 1927-1928 with a revival of Alexandre Dumas' famous melodrama, "The Tower of Nesle."

To those patrons who enjoyed the last season's performance of "Fashion," the reviving of another dramatic curiosity should make a particular appeal.

The Studio of the Department of Drama will open its third season early in November with a series of regular Saturday matinees for children. The regular admission is seventy-five cents, with seats in the balcony at twenty-five. There is a special fifty cent rate to members of the Art Institute, and to groups of children who come in parties of twenty-five or more.

A NEWLY DISCOVERED PORTRAIT BY VELASQUEZ

CARL JUSTI, reviewing in 1889 the complete gallery of Velasquez's achievement wrote, "A good portrait of none of the royal ladies of the period would be more acceptable than that of Philip IV's first consort, Isabella."¹ Now just such a portrait as he might have wished for has come to light and has been lent to the Art Institute by Mr. Max Epstein.

Don Diego Silva y Velasquez presents a case strange in the field of art. Though almost all of his life was spent in the rôle of official painter to the Spanish court his ability never seems cramped or limited by his position. In 1623 he passed under the patronage of the young Philip IV, and for thirty-seven years he depicted the King and his family unceasingly.

What the painter held before him, through these confining years, was a sense of his own artistic integrity, and a belief in the truth of his eye. He was continually striving to express what he saw with more and more clarity and with less of what we call in a modern sense, technique. Early possessed a marvelous ease of brush stroke,

he never relied alone on its brilliance. In his later works, the very paint seems to be done away with and the figures emerge in a startling reality of their own.

This reality is at the base of Velasquez's art, at once an ideal and an accomplish-

ment. Behind this quality lie his remarkable sense of color values, and his realization of the importance of light. Perhaps no one great painter has shown so clearly that the truth of color depends on a combination and arrangement of tones, not in the contrast of single intensities. The silvery greens, the drab olives, the remarkable blues and carnation reds, are laid on with a sparing brush and

a surprising richness of effect. For his skill in color and particularly for his manipulation of light, Velasquez has earned the title, "The First of the Impressionists."

All these angles of his genius gave him a special aptitude for portrait painting. Indeed it might almost be said that in spite of versatility of subject matter, all his paintings are portraits in effect, so complete and so final is their rendering. The fact that he was able to give to his sitters a sense of real distinction is the more remarkable when one remembers the pettiness of Philip's



PORTRAIT OF ISABELLA OF BOURBON BY VELASQUEZ.
LENT BY MAX EPSTEIN

¹Carl Justi, *Diego Velasquez and His Times* (Tr. by A. H. Keane), 272, Lond., 1889.

court. But when one of the court sat for him, the King, or as in the present case Isabella, he used all the skill, all the insight, that he possessed and applied these gifts with a fine reticence. Velasquez, it has been said, never tells too much.

The subject of the present portrait, Isabella of Bourbon, Philip's first Queen, was the daughter of Henry IV and Mary dei Medici. Betrothed in 1615 to Philip, she spent a weary and unhappy life at court, intrigued against by Olivarez and early deprived of power and her husband's love. When the King left for the seat of war in Catalonia in 1642, Isabella was appointed Gobernadora (regent) and her administration everywhere won her esteem. Tirelessly she worked for Philip's cause, until worn out by strain and suffering, she died in 1644.

Considering the length of her reign surprisingly few portraits of the Queen have survived. The exact number painted by Velasquez is uncertain and probably some of those attributed to him are wholly copies, while a few others may show a somewhat careless co-operation. The Queen once declared that she was not fond of having herself painted, and none of the formerly known portraits have done her justice. The large equestrian portrait in the Prado, was painted by Bartolomé Gonzalez and retouched at a later date by Velasquez who satisfied himself with repainting the head and headdress. A full length portrait in the Henry Huth Collection has been accepted by some scholars and denied by others.

A third portrait, hung in Vienna (No. 622 Imperial Museum), is almost identical with the present one.

Disputed portraits are to be found in the collections of Hampton Court, the Uffizi Gallery, and the Christiansborg Gallery at Copenhagen. In all these the same face with its firm intelligent expression reappears.

In contrast to these the Epstein Isabella seems executed with his usual extraordinary facility. Though very similar to the Vienna example it is superior in handling. Particularly is the face more alive; the ex-

pression more alert, and by comparison, almost joyful. While the chronology of the portraits is still a matter of doubt, this painting may easily belong to the beginning of the master's second period, somewhere soon after the year 1630.

Occasionally one may remark in the early work a dryness that is academic. The Vienna portrait seems to suffer from this defect and the present example to be quite free from it. The Queen stands in court costume, with her right hand resting on the back of a chair, her left holding a fan. In the background a swirl of curtain lights the sombreness. The ease of stroke is apparent in the skillful handling of the quilted gown, with its heavy overlay of silver, in the strings of pearls, and in the peaked bodice that gleams like steel beneath his brush. The color is subtle—the olive-browns and green of low intensity contrasting with the fresh water color tints of the face. Only the hands are not as successful as the painter would later have made them.

D. C. R.

SOME PORTRAITS BY INGRES

JEAN AUGUSTE DOMINIQUE INGRES, born in 1780 at Montauban near Toulouse, is generally believed to have inherited and carried on the grandiose ideals of David with whom he worked for four years. The drawings and portraits, however, which are most naturally posed make Ingres the considerable figure he is today. The historical and carefully built up classical themes which brought him recognition in his own day, are ignored and Cezanne and Picasso are called the successors of Ingres! While obstinately attempting to make himself the most idealistic, he is preëminently the most naturalistic, of French painters.

It is his power of observation and his power to draw with such realistic exactitude that make his portraits such penetrating and absorbing studies. His early training in the Toulouse Academy insisted on minute accuracy of drawing; his apprenticeship with David, along with his natural tendency, put a further insistence on line. He instantly fell under the spell of

Raphael's painting, when with the Grand Prix he was introduced to Rome, and his preoccupation with Perugino and the earlier Florentine and Tuscan painters, is clearly felt—an influence that is sometimes pointed to as the first sign of Pre-Raphaelism.

The interests and productions of his twenty years sojourn in Rome and of the four years (1820-1824) spent in Florence, only tended to emphasize the fact that essentially the genius of Ingres was for drawing. In his portraits—both men and women—his full powers are displayed and therein, unwittingly to himself, he made his bid for the consideration of posterity. As a recent reviewer said, "Of course it goes without saying that these, no less than his innumerable pencil drawings and few lithographs, reveal his genius for draughtsmanship. For it is mainly by almost imperceptible modulations of line that he expresses his delight in physical beauty, in the luxurious sumptuousness of materials." "Imperceptible modulations of line" expresses the quality perfectly.

The pencil drawings mentioned above are now almost beyond reach but a year ago the Museum of Fine Arts of Boston acquired that of the Guillon-Lethi're family formerly in the Bestégni Collection. This is the finest example of this phase of his art (and it is a considerable one) that has come on the market in late years. The Art Institute has a study hung in the south west corridor—a study for some large composition in paint—but it is not remarkable. The great repository of these studies is at Montauban, but the Metropolitan has a good portrait drawing as well as a few studies.

Ingres made but one etching so far as records go, but this is a masterpiece; it is the portrait of Gabriel Cortois de Pressigny, Archbishop of Besançon, French ambassador at Rome during Ingres' sojourn there. It has been compared to the portrait etchings of Van Dyck, which is praise enough. The Museum is fortunate in having at hand an early state of this most rare print.

As to the lithographs, of which he made but eight, we have all but the "Odalisque" and that from the second plate of Frederic



LITHOGRAPH BY INGRES (M. DE NORVINE?).
GIFT OF THE PRINT AND DRAWING CLUB

Sylvester Douglas—the latter possessed by the Bibliothèque Nationale alone. Our copy of the first plate is printed on the same sheet as those of his mother and father, Lord and Lady Glenbervie and the Earl of Guilford. These portraits are each dated "Rome 1815," and were probably executed there at the time his wife wrote of his reluctance in making chalk and pencil portraits, but added "nevertheless it was necessary to live." How well, one may judge from the usual price of twenty-five francs! The date of these lithographs is significant; while Horace Vernet, Girodet, Guerin and Regnault were trying their hand at the new medium Ingres' entirely successful essays are dated 1815. His success as exemplified in this medium of autographic prints makes them as important as any of his portraits in pencil. "The Four Magistrates of Besançon" is dated 1825 and served as a *cul-de-lampe* for the introduction to Taylor's "Voyages en Franche-Comté." Number Seven, of The Delteil Catalogue, "Portrait of a Man" (M. de Norvine?) and one of three proofs known, is also in the collection of the Art Institute. W. McC. McK.

OCTOBER AND NOVEMBER

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO
MEMBERS OF THE ART INSTITUTE

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 2:30 P. M.

OCTOBER

- 3—The Dining Room
- 10—The Kitchen
- 17—The Nursery
- 24—The Play and Workroom
- 31—The Bedroom

NOVEMBER

- 7—Pictures in the Home
- 14—Prints in the Home
- 21—Glass, Brass, China and Iron
- 28—Interiors of Spain

B. GALLERY TOURS OF PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P. M., 3:45 TO 4:30 P. M.

OCTOBER

- 4—Kimball Collection (27)
- 11—Hutchinson Gallery Old Masters (32)
- 18—Stickney and Munger Rooms (39, 40)
- 25—Ryerson Loan Collection—The Primitives (31)

NOVEMBER

- 1—Ryerson Loan Collection—Spanish and Italian Masters (30)
- 8—Ryerson Loan Collection—Dutch and Flemish Masters (30)
- 15—Ryerson Loan Collection—French Impressionists (28)
- 22—Spanish Paintings (50)
- 29—Contemporary Spanish Paintings

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A. M. TO 12:00 P. M.

OCTOBER

- 7—Flower Drawing
- 14—Figures in Action
- 21—Figures in Repose
- 28—Animal Sketching

NOVEMBER

- 4—Sketching the Baby
- 11—Trees
- 18—Street Scenes
- 25—Snow Pictures

D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P. M., 3:45 TO 4:30 P. M.

Subjects to be announced.

E. THE ART OF TODAY—GREAT ART MUSEUMS

FRIDAYS, 2:30 P. M.

OCTOBER

- 7—The Prado (Madrid)
- 14—The Vatican (Rome)
- 21—The Kaiser Frederick Museum (Berlin)
- 28—The Rijks Museum (Amsterdam)

NOVEMBER

- 4—The National Gallery (London)
- 11—The Tate Gallery (London)
- 18—The Metropolitan Museum of Art (New York)
- 25—The Art Institute of Chicago

F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN

SATURDAYS, 1:30 TO 2:20 P. M.

OCTOBER

- 1—Autumn Coloring
- 8—Caricaturing
- 15—Japanese Prints
- 22—Cartooning
- 29—Portrait Drawing

NOVEMBER

- 5—Drawing from Life
- 12—The Christmas Card
- 19—The World's Ten Loveliest Buildings
- 26—Twenty of the World's Greatest Paintings

EXHIBITIONS

- August 9–October 14—Paintings by (1) H. Leon Roecker, (2) Edward T. Grigware, (3) J. Jeffrey Grant, (4) Sculpture by Edwin Pearson, (5) Swedish Decorative Arts Exhibition. *Galleries 251–261.*
- August 9–October 14—Exhibition of Old Masters lent by Cyrus McCormick, Mrs. Howard Spaulding, Mrs. Eugene McVoy, Charles H. Worcester, Max Epstein, Martin A. Ryerson, Henri Gutherz.
- October 27–December 14—Fortieth Annual Exhibition of American Painting and Sculpture.

TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P. M.

OCTOBER

- 4 Lecture: "American Illustration." Thornton Oakley, Pennsylvania Museum and School of Industrial Art.
- 11 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 18 Lecture: "Archæological Investigations in the Maya Field by the Carnegie Institution of Washington in 1927." Dr. Sylvanus G. Morley, Associate of the Carnegie Institution of Washington in Charge of Middle American Archæological Research.
- 25 Lecture: "Applied Art in Africa." Wilfrid D. Hambly, Assistant Curator of Anthropology, Field Museum of Natural History, Chicago.

NOVEMBER

- 1 Lecture: "Hours in the National Gallery." Stewart Dick, Official Lecturer at the National Gallery, London.
- 8 Lecture: "A New Approach to Art Education." Stephen Haweis, Author and Honorary Collaborator to the Smithsonian Institution for the Smithsonian-Chrysler Expedition to East Africa.
- Course of three lectures given by Dr. Edward Howard Griggs, author and lecturer:
- 15 "The Significance of Music in Contrast to Sculpture and Painting."
- 22 "The Function of Poetry in Relation to the Other Ideal Arts."
- 29 "Beauty and the Culture of the Spirit."

DECEMBER

- 6 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 13 Lecture: Dr. Arthur Upham Pope, Advisory Curator of Muhammadan Art, The Art Institute of Chicago.
- 20 Christmas holiday.
- 27 Christmas holiday.

SUNDAY CONCERTS AND LECTURES

FULLERTON HALL

Concerts will be given every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble. The opening concert will be given on October 9. Admission twenty-five cents.

Lectures on "Greek Sculpture" will be given by Lorado Taft on the following Sundays at 5:30 o'clock: October 9–16–23–30. Admission free.

The Restaurant is open Sundays from 12:15 to 8 o'clock.

NEW GOVERNING LIFE MEMBER

MRS. HUBBARD CARPENTER

NEW LIFE MEMBERS, JUNE AND JULY, 1927

Change of Address.—Members are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

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Francis G. Fabian	Bernard Miller	Mrs. John W. Thomas
Barnett Faroll	Mrs. M. LeRoy Minor	Rev. John Thompson
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Paul M. Godehn	Mrs. C. R. Naylor	Mrs. Frank Wright
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